

1907



CELEBRATING LES DEMOISELLES D'AVIGNON'S 100TH ANNIVERSARY

# PICASSO LESSONS

THE SIXTH WOMAN OF LES DEMOISELLES D'AVIGNON

J F 7 R E Y H I L D N E R

THE ARCHITECT PAINTER PRESS

SPECIAL SIXTH EDITION



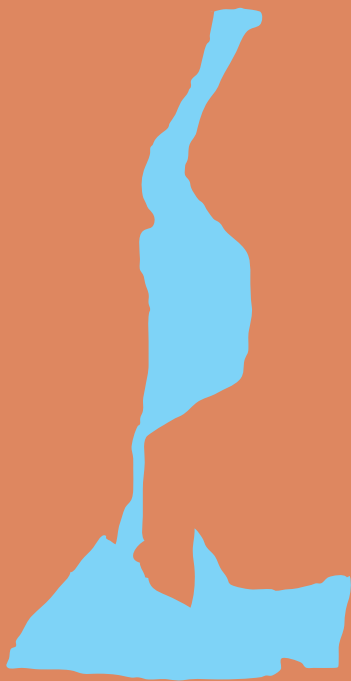
**THE ARTIST *DEFAMILIARIZES* THE WORLD—  
MAKES THINGS STRANGE—  
AND WAKES US UP**











*LIVE BRAVE.*  
THE ARCHITECT PAINTER PRESS







THE SIXTH WOMAN OF LES DEMOISELLES D'AVIGNON

*DISTURBANCE: BEYOND THE MATRIX | TOWARD AN ARCHITECTURE ZI*

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*ARCHITECTURAL FORMALISM*, by Hakan Anay—with Rosalind Krauss, Robert Slutzky, Colin Rowe, and Peggy Deamer: Turkish translation of my essay “**Formalism: Move | Meaning**” (original English version reprinted on pp. 718–737 of my book *Visual Ef9ects*)

*REMEMBRANCE AND THE DESIGN OF PLACE*, by Frances Downing: Drawing from Memory—

“**Fact and Implication; or, A 397-Word Reflection on an Unpremeditated Drawing**”

*CONNECTIVE TISSUES: Ten Essays by University of Virginia Kenan Fellows 2001–2016*, by Peter Waldman: Epilogue, “**LABYRINTH R.U.N.**”

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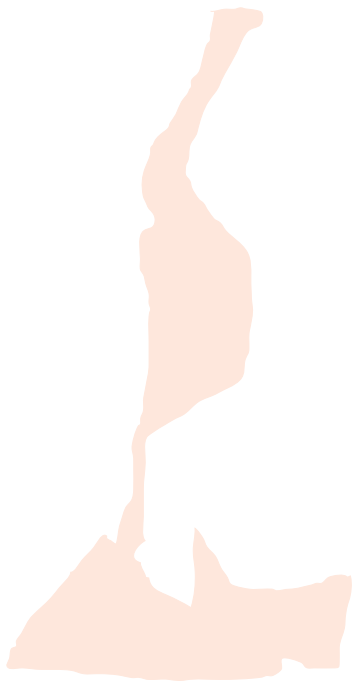
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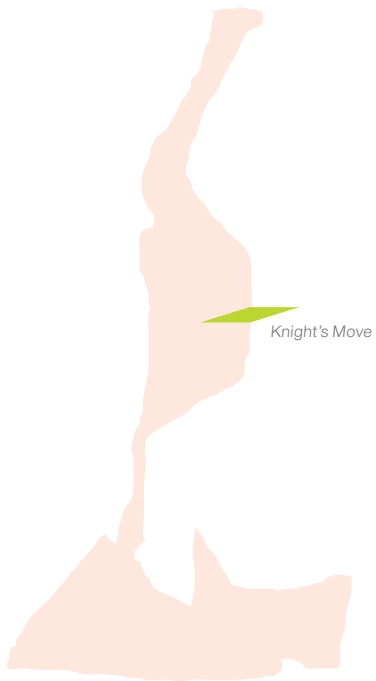
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# **PICASSO** LESSONS





1907

J E F F R E Y H I L D N E R

**PICASSO LESSONS**

THE SIXTH WOMAN OF LES DEMOISELLES D'AVIGNON

SPECIAL SIXTH EDITION

LOS ANGELES, CALIFORNIA

THE ARCHITECT PAINTER PRESS

Pablo Picasso, *Les Femmes d'Alger*, Paris, June–July 1907, Oil on canvas, 8' x 7' 8" (243.9 x 233.7 cm). Copyright © 2006 Estate of Pablo Picasso / Artists Rights Society (ARS), New York



**GREAT ART THREADS US THROUGH A LABYRINTH—  
ALONG A PATH AS OLD AS TIME: DEPARTURE, TRANSFORMATION, RETURN**









MEMORY POINT III: STRIKE

DAEDALUS 9: THE LABYRINTHEUM  
HOUSE OF THE HERO'S JOURNEY

**GREAT ART THREADS US THROUGH A LABYRINTH—  
ALONG A PATH AS OLD AS TIME:  
DEPARTURE, TRANSFORMATION, RETURN**

**PREFACE TO THE SPECIAL SIXTH EDITION**

This new edition of *Picasso Lessons* arrives as continuation and return.

I published the First Edition in 2007 to honor the centennial of Picasso's watershed painting. The book emerged from a sustained encounter with *Les Femmes d'Alger* for more than twenty years. A painting that never ceases to radiate its disruptive force—challenging, provoking, reorganizing how we see.

During the three years, 1995–1997, I taught at The University of Virginia School of Architecture, I experienced a Eureka moment. As I prepared my weekly seminar on architecture and Cubism, I saw in the *Femmes d'Alger* not only the five figures long discussed but a presence moving between them—if not also through them and beyond them.

I gave that presence a name.

She guides my work.

*Picasso Lessons* was the second book I independently published, following *Garches 1234* (2005), about a house designed in 1927 by Le Corbusier. With *Picasso Lessons*, I turned from the architecture of a single building to the architecture of a single painting.

The book began modestly. A 16-page 6 × 9 in. saddle-stitched pamphlet, which I contributed to the library, in New York City, of The Museum of Modern Art.

*Picasso Lessons* then evolved through successive editions, eventually becoming a paperback with a spine, culminating in 2020 with the 36-page Fifth Edition, which remains in circulation.

But recently, something stirred.

The Muse whispered.

*Return. Gather the work anew. Extend its expression of Form & Story—the impact of Picasso's painting on your Vision Quest.*

The result: this Special Sixth Edition, a 90-page 8 × 10 in. hardcover that completes the conceptual arc of the work's subtitle: *The Sixth Woman* . . .

.....

Picasso's *Demoiselles* set in motion a radical transformation in art that led in 1908, through Braque, to Analytical Cubism—and in 1911 to Synthetic Cubism, born of Braque and Picasso's invention of collage.

An artistic device foreshadowed by Picasso's architecture of the *Demoiselles*.

My work extends the spirit of collage. I construct this book through juxtaposition, layering, and the preservation of fragments from previous editions. I pursue cinematic shifts of mood and voice, spanning the spectrum of saying everything to saying nothing—text and subtext. Unspooling a story at 24 frames per second yet held within a single coherent reel.

Like Picasso's *Demoiselles*, the book builds on an architecture of eccentric improvisation and formal precision—serenity coexisting with disturbance, the familiar with the strange—resolving, even through accidental brushstrokes and curious sideways drips à la Diebenkorn, into a work, ideally, of artistic unity.

The First Edition included only theory—no examples of how I applied *Picasso Lessons* to my own work. Over time, by the Fifth Edition, I added them.

In this Special Sixth Edition, I expanded the gallery of practice. The gallery moves from painting to architecture, from NI (Natural Intelligence) to AI (Artificial Intelligence) and toward a fusion of the two—a synthesis I call ZI: Zeno Intelligence, developed in my latest book, *Disturbance*.

"Picasso Lessons," the original essay, stands as theory, preserved with minimal alteration of the text and basic layout throughout all six editions. But for this Special Sixth Edition, I added my essay "Significant Space." Written in 2000, "Significant Space" articulates the principle I discovered at the heart of *Demoiselles*—one of the timeless principles of art that has guided my work.

What connects theory and practice? Seeing.

In the words of the 20th-century Swiss-French master, architect-painter Le Corbusier, "One always has to say what one sees, and especially, which is more difficult, one always has to see what one sees."

In *Picasso Lessons*, I see what I see, I say what I see, and I point to what I see.

Like an astronomer standing beneath the night sky—asking, "Do you see Orion?" At first, you may not. But once the astronomer traces the constellation and reveals the relationships between the stars, you cannot unsee Orion. It was always there. All seven stars.

And that faint eighth star too . . .

If this work succeeds, it will not convince you of something new. It will allow you to see what has always been there: the visible expression of a constellation of invisible principles.

I write this on the equinox, when one season yields to another.

March 20, 2026

Under the Uruguayan moon

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**THE ARTIST *DEFAMILIARIZES* THE WORLD—  
MAKES THINGS STRANGE—  
AND WAKES US UP**



# THEORY

## PART I

### PICASSO LESSONS

#### Mystery Woman



One learns to look behind the facade, to grasp the root of things.  
One learns to recognize the hidden currents, the prehistory of the visible.  
One learns to dig below the surface of things, to uncover, to find causes, to analyze.

/ Paul Klee v

WHAT DO YOU SEE?



Pablo Picasso. *Les Femmes d'Alger (O Version O)*. 1935. Oil on canvas. Picasso generated 800 studies to produce this cornerstone of 20th-century art—a daring portrait of prostitutes in a brothel.

1907

Picasso's painter friend Georges Braque saw **REVOLUTION!**

**LES DEMOISELLES D'AVIGNON** EXPLODED FROM THE PAST ...  
LIKE A **SUPERSTAR.**

Braque reeled from the sight. Blinded by the light. Kapow!  
In the blink of an eye, a heartbeat—he changed. Forever.

So did the history of art.

Picasso's bizarre and defiant canvas asserts an expression  
of pictorial reality and artistic freedom that messes with our  
concepts of form and space. Picasso distorted the architecture  
of our everyday world. **Picasso defamiliarized the world**—  
stimulating fresh perception. His painting played by new rules.

And fueled by the crazy wildfire—the brave evocative vision—  
of *Les Femmes d'Alger*, Picasso and Braque grokked  
their way to an altered state. They unveiled in 1908 an entirely  
new universe of form and space we call Cubism.

Today, the painting that launched Cubism and ripped like a  
seismic tremor through the art world 100 years ago still strikes  
museumgoers and painters as radical. We still feel the shock.

And we still gotta ask: **WHAT DO YOU SEE?**

**DO YOU SEE?**

**PULLS BACK THE CURTAIN ON LES DEMOISELLES D'AVIGNON  
CONCEPTION AND CONSTRUCTION ... CONCEALED — UNTIL NOW.**

&gt;

**THE SIXTH WOMAN**

The choice of attention can make a huge difference to the way a situation is looked at. To restructure the situation one may need no more than a slight shift in attention. On the other hand if there is no shift in attention it may be difficult to look at the situation in a different way. / Edward de Bono / *Lateral Thinking* >

We can only imagine the impact that this life-size painting had on viewers 100 years ago. *Les Femmes d'Alger* flaunted a brazen disregard for the made-up rules of art. Though the painting wasn't shown publicly until 1916, Braque saw the canvas in 1907 in Picasso's studio before the paint dried. And what Braque saw altered the genetic code of his plastic intelligence forever. I suspect that for many artists today, certainly for me, *Les Femmes d'Alger* has lost none of its zest. Its clash of forces and ideas emits a power that doesn't fade.

Art historians typically discuss the *Femmes d'Alger* in terms of **content**: a brothel—five prostitutes in an enigmatic room that includes a table with still-life (fruit), ephemeral fabrics (tablecloth, curtains, clothes, wallpaper), and possibly a chair; in terms of three major **influences**: Primitivism—expressed through overt sexuality, flatness, geometric design, and references to Egyptian profile-art (the woman at the left) and African tribal masks (the two right figures); El Greco (elongation/vertical distortion); and Cézanne (geometrization and shallow depth of the pictorial field, as well as echoes of Cézanne's paintings of bathers in the arrangement of nudes); in terms of **representational devices**: the owl-like head swivel of the seated woman on the right (an early, literal example of “simultaneity”) and the profile-like flattening of the noses of the two women second and third from the left; or in terms of the **geometric formal integers** that comprise the iconoclastic aesthetic system (triangles, wedges, diamonds, ovals, trapezoids, and blends of these shapes), another indication of the long shadow cast over the whole painting by Cézanne.

But standard discussions rarely probe the **deeper spatial qualifications** of the painting. Commentators do agree on the basics: The 3-D picture space resides in a realm of ambiguity, signified in part by aggressive dismembering and foregrounding of body parts (such as the left hand of the woman on the left, the left leg of the second woman from the left, and the head of the seated-woman on the right). Through these and other devices of **visual conflict**, Picasso picked up where Cézanne's research left off and plumbed an inherently architectural aspect of the painting's organization—space. As a result of Picasso's search for new ways to organize an aesthetic field and reconcile 3-D form with the flat picture surface, the *Demoiselles* violently upended the “laws” of linear perspective held sacred since the Renaissance and challenged the conventions we associate with how to represent everyday space.

Ultimately, as painter/writer John Golding and others have generally observed, the **interplay of form and space** in the *Demoiselles* contributes to a Cézanne-like **game of affirmation and denial** vis-à-vis the **illusion of perspectival space** versus the **reality of the flatness of the painting's canvas**. Folded surfaces (fabrics), folded forms (bodies and walls), and folded spaces (inside/outside) appear with beguiling equivalence—oscillating between oppositional values: **fracture** and **fusion**, **projection** and **recession**, **volume** and **plane**.

But if we zoom in on the details of the *Demoiselles's* **form-space architecture**—and then zoom out to find the painting's dominant **controlling principle**—w h a t d o w e s e e ?



## CONTROL AND SOUL

The following diagrams help clarify *Les Femmes d'Alger* (O.J. version O), which is the central work of Picasso's *Les Femmes d'Alger* series. The painting's form-space architecture—at once simple and complex.

Optical turbulence masks a conventional, almost neoclassical, arrangement of elements that gives the painting an underlying stability and calm. The diagrams reveal multi-layered symmetries and asymmetries, rhythms and counter rhythms, as in music or dance. Picasso marries rigor and freedom. Calculation and improvisation. He disguises the beauty of his exquisite precision with the beast of naked expression.

A.



**1. DIPTYCH (1:1)** Two women on the left and two women on the right flank the woman in the center. Columnar, caught between a diagonal stance and assertive frontality, the center woman functions as a compositional hinge that joins/divides the two halves of the canvas. Thus, surprisingly, even in the context of a work of startling invention, Picasso defaults to the most banal and basic convention of representational art: He paints a **solid object in the middle of a picture**—a **representational figure in the center of a visual field**. (I call this type of arrangement **target-art** because the arrangement defines a spatial field in a manner analogous to that focused on by an archer, for whom hitting the bull's-eye is everything. Picasso's and Braque's Cubist paintings, wherein forms/activities/images pile up in the middle of the canvas, did little to disrupt this convention.) Due to the placement of this woman, as well as to the handling of other aspects of the painting, **centripetal forces** dominate—that is, the painting's principal gravitational pull swirls inward toward the geometric center.



B.



Or, when the contour of the left woman creates the boundary of the frame, the gravitational pull swirls inward toward a **shifted center**, in sync with the diagonal forces that lead the eye to the right and into the z-axis of the painting. With draftsman-like precision, Picasso builds his picture around the horizontal centerline, the verticals, and the diagonals shown in diagrams A and B. He plots contours, intersections, and edges along the lengths of these invisible regulating lines. He makes decisions about formal inflections and figural positions based on this geometric system. The diagonals create **centrifugal forces** (outward-pushing forces) that resist the painting's **centripetal force-field**. Bottom line: Picasso knows that "X" marks the spot.



C.

**2. TRIPTYCH [ 1 : 1 : 1 ]** Picasso also composes by dividing the canvas into thirds—reading from left to right: one woman + two women + two women. He uses the corresponding verticals and diagonals of this schema to help regulate the visual design and reinforce the painting's emotional stagecraft, which hinges on presenting the women in various groups or in isolation.



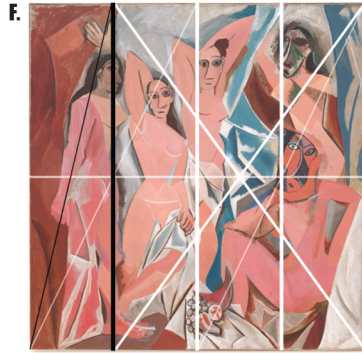
"X": Slightly to the right of the painting's exact geometric center, in a zone between the center of diagrams A and B, Picasso strings key symbolic elements (about the female origins of life and its creative fruit) along the vertical axis indicated by my black line: Gourd, grapes, and melon point up to the oval-embryo of the middle woman's knee, which points to her vagina—the anatomical "V" that marks the "X" at the canvas's center. And from there, this centerline connects her breast, the edge of her mouth, the tip of her nose, and the center of her eye.



**3. SPLIT-SCREEN 1 (2:1)** Division of the canvas into thirds highlights different elements of the composition. In this schema, Picasso juxtaposes  $2/3$  to  $1/3$ . Three women, left, play against two women, right. Our attention shifts to the second woman from the left, the center figure of the trio. We focus on her aggressive frontality. And as critic Jackie Wullschlager notes, this woman **reclines** no less than stands up: She lies in bed, and we see her from above. Like an architect, Picasso presents **simultaneous views** of elevation and plan.



This subframe or variation of Split-Screen 1, in which the contour of the left woman creates the boundary of the frame, shows the second woman from the left as even more precisely the emphatic “central” focus of the painting at this moment. Note how her exaggerated right arm and left leg assert their autonomy. Picasso does not try to trick the viewer, as he does with the “floating” left hand of the left woman. But he lets the right arm and left leg of the second woman from the left break free from their perspectival spatial moorings and jut seductively into the foreground.



**4. SPLIT-SCREEN 2 (1:3)** Picasso divides the canvas into four vertical zones. He embeds the left woman in the terra cotta background. She stands and reclines at the same time. She is “outside”; the other four women are “inside”—or the reverse. Picasso thereby leads our eyes to rest at the warm **periphery**, or **edge**. He master-crafts the play of multiple regulating lines and fine-tunes the painting’s layout. The vertical quadrant second from the right invites special **contemplation**—again, “X” marks the spot: A crude white triangle hints at the painting’s deepest form-space secret . . .

All of these readings reflect what I call a **crisis of center**. Through a choreography of **shifts** and **displacements**, Picasso creates **form-space tension**.

He designs an aesthetic system **fueled by conflict**—a system powered by a struggle of **edges & centers**, **centers & subcenters**, **forces & counterforces**, as well as by a struggle of **shapes & symbols** and **moves & meanings**. The following diagrams illuminate other **geometric systems** and **core concepts** that underlie the organization of the five women and fix them in place on the **visual chessboard**.



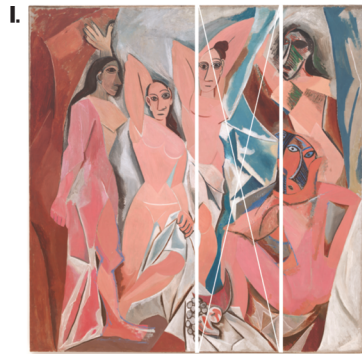


**5. GEOMETRY:** Three primary shapes—**parallelogram** and **ellipse** (G), and **parallelogram** and **sexagonal diamond** (H)—determine the major two- and three-dimensional relationships and their inherent tensions. The complex design reveals clear **traces** of the presence of these shapes. Picasso treats the painting like a **map**, using this matrix of invisible lines to arrange the topography. These organizing geometries underscore the painting's intrinsic spatial amplitude and **axis of recession**, which extends diagonally along the implied z-axis from bottom left to upper right. These organizing geometries establish an **intricate force-field** and reinforce **competing aesthetic systems**—one built on **angles**, and the other on **curves**.

Perhaps the only entirely new and probably the most important aspect of today's language of forms is the fact that “negative” elements (the remainder, intermediate, and subtractive quantities) are made active.

/ Joseph Albers >

Each of the five women of the *Demoiselles* takes center stage for a time and commands our attention. As an ensemble, the female quintet ostensibly commands center stage at all times and asserts itself as the visual subject matter of the painting. But if we shift our attention, we spy an equally important **counter-subject matter**. Diagram H reveals a crucial intersection, and therefore a significant visual focus: the **small white diamond** just beneath the center woman's left breast. This small white diamond and the larger crude white triangle identified in diagram F shift our attention to the entire right contour of the center woman (her left side) and to the area that this contour helps to define—the **blue zone**.



**6. BLUE ZONE:** The blue zone rips through the painting in the vertical quadrant second from the right. In this cranky blue zone, the optics of the *Demoiselles* conspire to simultaneously **affirm** and **deny** the **illusion of deep space** and to energize the **dialectic of positive** and **negative form**. On the one hand, we can infer that this blue gash **recedes**, that it represents outside space (blue sky, white clouds, yellow sun)—the deepest space in the painting. The three women to the left lead the eye along the diagonal into the **z-axis** of the painting, and the gaze continues through the blue gash to the landscape beyond. This blue gash functions as a **window** to the world outside. The standing woman at the right, positioned deepest of the five women, and the seated woman in front of her (looking simultaneously back at us and out the “window”), assist in ushering our gaze out through this irregular aperture. The two right women reinforce the impression that a **significant void** opens simultaneously into and out of the cramped, tent-like quarters of the brothel, as if a waft of wind breezes through to refresh the scene and expand the otherwise compressed foreground and middle ground. On the other hand, no sooner does one construe the picture in this way than the blue zone immediately **jumps forward**—advancing in solid mirror-like fragments to occupy a position along the z-axis halfway between the two women on the right, if not advancing to the extreme foreground, and thus insisting on the actuality of the painting’s flatness. That is, the blue zone suddenly becomes an **advancing reflective solid** as opposed to a **retreating atmospheric void**. The spatial position and material substance of this **equivocal blue zone** fluctuate.



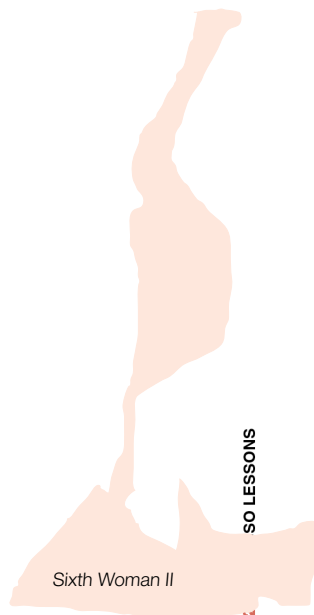
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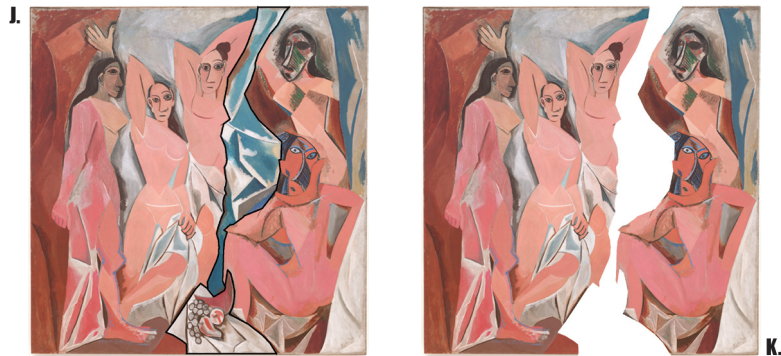
**7. NEGATIVE SPACE:** Diagrammatically, the **blue zone** represents the crucial **negative space** of the painting—the principal **figural void**, as figurally intentional as the women themselves. I call this negative space, or dominant figural void, **THE SIXTH WOMAN of *Les Demoiselles d'Avignon***. The Sixth Woman generates a tension-filled space-form game of contiguity with the three women who immediately surround and define her. The relationship with the center woman, especially, reinforces the fundamental **thesis of displacement** that underlies this painting on many levels, intellectually as well as visually. The positive form of this **curvilinear** center woman and the negative space of the **angular fractured blue void** (her negative counterpart, The Sixth Woman) compete not only for the center, and the center of attention, they compete as well for the painting's inherent soul. In other words, is the painting about the women themselves or about the Cézanne-like “solid space” that defines and is defined *by* the women? Ultimately, I believe, Picasso implies that the painting is about both. And through the mental game of **inversion**, one begins to see the two phenomena as interchangeable and reciprocal. Picasso extends his dialectical game, a game of **equivocality** and oppositions, through color: The blue of the atmospheric void functions as the approximate complement of the terra cotta opaque wall at the left. Together, these two non-anthropomorphic **fragments** (assisted by the painting's attenuated right edge) function as principal vertical stabilizers and supplemental **dialogists** of what I call the **Significant Field**, simultaneously serene and hyper-charged.

In perhaps the primary move of **spatial abstraction** in this painting, Picasso links the blue void of the background with the table and fruit of the foreground (J). Thus, the jagged yet shapely contours of The Sixth Woman form an extended



Sixth Woman II

SO LESSONS



**figural gash/visual caesura** that winds its way from top to bottom of the painting along a slight diagonal. The Sixth Woman thus functions as an implied river of space (K), by which Picasso reinforces the painting's inherent tension between the illusion of three-dimensional depth and the reality of the two-dimensional surface.

The system of **interlocking folded surfaces, forms, and spaces** that Picasso deploys in the *Demoiselles* illustrates a **fundamental paradox of modern art**: simultaneous **affirmation of the autonomy of form** and **denial of the autonomy of the object**. On the one hand, modern art liberated form and made it **autonomous vis-à-vis representational reality**, freeing the artist from the obligation to render a mimetic, camera-accurate view of the world. On the other hand, modern art regarded an object as **contingent vis-à-vis its context**. When it came to the **optical and organizational architecture of the aesthetic field**, artists learned to treat an object and its background as reciprocal, fusing the subject and its surroundings in ways that ranged from subtle to extreme, simple to complex. Beginning with Cézanne, **figure and field merged and interlocked** to produce a calculated and equivocal formal/spatial/optical **matrix**. Which is to say that the *Demoiselles* not only furthered Cézanne's pioneering visual research into **abstract form**, but perhaps more important, the *Demoiselles* also furthered Cézanne's pioneering visual research into the **reciprocity of figure/field**—research that Picasso had already extended somewhat in pre-*Demoiselles* paintings, notably in his 1904 *Woman Ironing*.



During the four years after the *Demoiselles*, 1908 to 1911, **complexity, density, and equivocality of figure/field** escalated in Picasso's and Braque's daring Analytical Cubist paintings. Note, for example, the quasi-triangular vertical swath that cuts along a slight diagonal in Picasso's 1911 *Accordionist* (L), which he described as a "girl playing an accordion." And ask yourself: Does this enigmatic portrait, formed by a complex puzzle of triangular and polyangular planes, semicircular shapes, and conical fragments, look more like the *Demoiselles's* center woman or Sixth Woman? **What do you see?**

I see both: center woman *and* Sixth Woman—no longer side by side but layered over one another, superimposed/fused to create a third, original expression. In other words, in *Accordionist*, Picasso simultaneously reinvented the female figure of the accordionist *and* her relationship to her background. **Figure and field bond, blend, and blur**, such that concrete elements of reality morph into an elusive abstract painted image.

"A painting," declared Russian theorist Victor Shklovsky in 1919, "is something constructed according to its own laws and not something imitative." As *Accordionist* illustrates, in the years leading up to World War I, Picasso and Braque (and eventually Juan Gris) edged painting toward the **autonomy of abstract forms** and the baffling **ambiguity of figure/field**. Their Synthetic Cubist projects from 1912 to 1914 advanced and distilled the experiment. In Picasso's 1912 collage *Violin* (M), for example, expressions of 2-D planes and 3-D volumes (flatness and depth) coexist in continuous tension. Two newspaper fragments—**puzzle pieces** that Picasso cut from a square of newspaper—frame a violin more void than solid. Evoking the **site plan of a building that configures exterior spaces**, the split-newspaper arrangement **brackets and defines space** within a **system of interlocking positive and negative shapes**.

In *Violin* and other collages by Picasso, Braque, or Juan Gris, the concept of *Les Demoiselles d'Avignon's* **Sixth Woman**—who represents what I call **SIGNIFICANT SPACE**—operates as a **controlling principle**. And from painters to sculptors to architects, artists today who tap this timeless principle become not only **FORM MAKERS** but also **SPACE MAKERS**. These artists learn the secret to becoming **DESIGN MASTERS**.

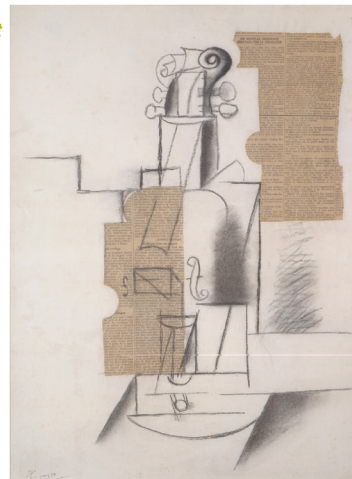


## SIGNIFICANT SPACE MAKERS



- L. ABOVE:** Picasso, Pablo (1881-1973). *Accordéoniste (L'Accordeoniste)*, Céret, summer 1911. Oil on canvas, 51 1/4 x 35 1/4 inches. Solomon R. Guggenheim Museum, Gift, Solomon R. Guggenheim. 37.537. © 2007 Estate of Pablo Picasso/Artists Rights Society (ARS), New York.

- M. RIGHT:** Picasso, Pablo (1881-1973). © ARS, NY. *Violin*, 1912. Charcoal and papier collés on paper. © ARS, NY. Location: Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France. Photo Credit: CNAC/MNAM/Dist Réunion des Musées Nationaux / Art Resource, NY.



Space-defining fragments / Figural solids & Figural voids

**EXAMPLES OF SIGNIFICANT SPACE (Geometry of Solid/Void Reciprocity) — PAINTING:** *Blue Skyscraper*, Lyonel Feininger, 1937; *Nude in Black Robe*, Milton Avery, 1950; *Seated Figure With Hat*, Richard Diebenkorn, 1967. **PHOTOGRAPHY:** Portrait of Edward Hopper by Arnold Newman, 1941. **SCULPTURE:** *Blade Runner*, Richard Serra, 2004. **ARCHITECTURE:** Villa Medici (Rome), Annibale Lippi, Michelangelo, et al, 1540+; Kings Road House, Rudolph Schindler, 1922; Palace of the Soviets, Auguste Perret, 1931; Dante Telescope House, Jef7rey Hildner, 1996; Millennium Dome, Zaha Hadid, 2000.

H I L D N E R

READ MORE ABOUT SIGNIFICANT SPACE AND THE SUPPORTING CENTRAL THEME OF THE ARCHITECT PAINTER:

**FORM THAT FUNCTIONS LESS AS SPACE-OCCUPIER AND MORE AS SPACE-DEFINER**

Start with this short essay:

**SIGNIFICANT SPACE**

**Turning a negative into a positive in the landscapes (and walls) of modern art**

[archive.org/details/SignificantSpace](http://archive.org/details/SignificantSpace) | 2000

You can also read the essay online in my book *HENRY TRUCKS — Painter*, pp. 24-35:

[archive.org/details/HenryTrucksPainter](http://archive.org/details/HenryTrucksPainter)

Then tackle more difficult essays, including this classic book chapter by Koetter and Rowe:

**CRISIS OF THE OBJECT: PREDICAMENT OF TEXTURE**

*Collage City* by Colin Rowe and Fred Koetter, pp. 50-85, The MIT Press | 1984

**EMPTY SPACE | FULL SPACE**

**More Lessons From Synthetic Cubism**

[archive.org/details/EmptyFull](http://archive.org/details/EmptyFull) | 2001 > Revised | 2013

**MILTON AVERY: PUZZLE MASTER**

[archive.org/details/MiltonAvery-PuzzleMaster](http://archive.org/details/MiltonAvery-PuzzleMaster) | 2012

**DANTE | TELESCOPE HOUSE — MOVE + MEANING**

**Making the Figure | Marking the Field**

*Global Architecture Houses #51*, pp. 96-105 | 1997

[www.ga-ada.co.jp/english/ga\\_houses/gah051.html](http://www.ga-ada.co.jp/english/ga_houses/gah051.html) | [archive.org/details/MoveMeaning](http://archive.org/details/MoveMeaning)

**7 LESSONS OF PAINTING FOR ARCHITECTURE**

Association of Collegiate Schools of Architecture, *Annual Proceedings 85*, pp. 262-69 | 1997

[archive.org/details/7LessonsOfPaintingForArchitecture](http://archive.org/details/7LessonsOfPaintingForArchitecture)

**COLLAGE READING**

**Braque | Picasso**

Association of Collegiate Schools of Architecture, *Annual Proceedings 84*, pp. 181-87 | 1996

[archive.org/details/CollageReading](http://archive.org/details/CollageReading)

24 PICASSO LESSONS

THE SEVEN WOMEN





# THEORY

## PART II

### **SIGNIFICANT SPACE**

**Turning a negative into a positive in the landscapes (and walls) of modern art**

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Also archived on the Internet Archive as part of the canonical record.  
[archive.org/details/SignificantSpace](https://archive.org/details/SignificantSpace)  
[archive.org/details/HenryTrucksPainter](https://archive.org/details/HenryTrucksPainter)

IN HIS BOOK *ART* (1914), TWENTIETH-CENTURY CRITIC CLIVE BELL FOCUSED ON WHAT HE CALLED SIGNIFICANT FORM—I FOCUS ON WHAT I CALL

# SIGNIFICANT SPACE

Turning a negative into a positive in the landscapes (and walls) of modern art



1 *Mont Sainte-Victoire Seen from the Bibemus Quarry*, c. 1897. Paul Cézanne. Oil on canvas. 25.5 × 32 in. The Baltimore Museum of Art. © Public Domain.

2 *Seated Figure with Hat*, 1967. Richard Diebenkorn. Oil on canvas. 60 × 60 in. (152.4 × 152.4 cm). Estate #1412. © The Richard Diebenkorn Foundation.

3 *Ocean Park #54*, 1972. Richard Diebenkorn. Oil and charcoal on canvas. 100 × 81 in. (254 × 205.7 cm). Estate #1469. © The Richard Diebenkorn Foundation.



1



2



3

**NEGATIVE AND POSITIVE** attributes of matter at the atomic level preoccupied advanced physicists at the start of the 20th century.

J.J. Thomson discovered the electron in 1897. Ernest Rutherford named the proton in 1919. During the same time frame, negative/positive issues involving the visual structure of human-scale space and form preoccupied avant-garde painters.

Cézanne, Matisse, Malevich, Picasso, Braque—these and other artists invented what British art critic Clive Bell famously described in his classic 1914 book, *Art*, as “Significant Form.” They didn’t try to record a camera-accurate view of the exterior world. They created pictures that broke free, in minor and major ways, from ordinary perception. Artists made paintings according to their own rules. Form, these artists asserted, has aesthetic value and meaning—significance—in its own right. The true value of form doesn’t spring from how well it corresponds with nature or to the way the world looks to those who don’t make art.

In addition to research into Significant Form, painters also explored what I call Significant Space. Space that leaps to the foreground in the hierarchy of the form-space visual field. Space that becomes no less form than form itself. Space that radiates compositional importance and influence as well as, ideally, symbolic meaning. Modern, abstract art in large measure evolved from the interplay of these complementary concepts: **SIGNIFICANT FORM | SIGNIFICANT SPACE.**

One of the major expressions of Significant Space involves what artists and designers call “negative space.” When we look at an object, we see space around the object. We typically regard the object as the positive element and the space around the object as the negative element. Modern painters activated this negative element: They designed the surrounding space that an object generates. They treated space as form! Setting up a yin-yang ambiguity between positive and negative elements in a picture, painters gave spaces figural identity equal in compositional value to objects. In other words, they treated the solids (positive objects) and voids (negative spaces) as interdependent abstract elements of the visual field. In keeping with Mondrian’s manifesto, “The modern artist is the conscious artist,” modern painters consciously designed the relationships between figural solids and figural voids.

How important was this? Painter Joseph Albers summed it up this way: “Perhaps the only entirely new and probably the most important aspect of today’s language of forms is the fact that ‘negative’ elements (the remainder, intermediate, and subtractive quantities) are made active” (“Creative Education,” Sixth International Congress for Drawing, Art Education, and Applied Art, Prague, 1928).

**OBJECT|BACKGROUND : FIGURE|GROUND : FIGURE|FIELD.** For the fountainhead of this idea, which also influenced modern photography, sculpture, and architecture, we look to Cézanne. His painting *Mont Sainte-Victoire Seen from the Bibemus Quarry* (illustration 1), for example, depicts (as the painting’s title tells us) a mountain and a quarry. But Cézanne also gave a major role to the sky. He made it the largest shape in the composition and treated it as Significant Space: compositionally important negative space. Through size, shape, and contour, Cézanne gave the sky as much visual weight as the mountain with which it figurally interlocks. And Cézanne crafted their mutual outline with self-conscious élan: He juxtaposed the resolute razor-sharp edge of the left side to the meandering jagged edge of the right. The sky conventionally defines the background against which we see an object such as a mountain—the sky functioning as the “ground,” or what I call the field, against which we see a “figure.” But Cézanne didn’t treat the sky as a background or leftover space. He treated the sky as a carefully designed figure. He created what art critic Patrick Heron calls “solid space” (see his essay “Solid space in Cézanne,” *Modern Painters*, Spring 1996, pp. 16–24). And through the device of object/background ambiguity—typically called “figure/ground” ambiguity (or what I call Figure|Field ambiguity)—Cézanne turned mountain and sky into a basic art lesson. Quirky, interdependent shapes arranged on a flat surface, warm mountain and cool sky oscillate between their roles as solid and void and demonstrate textbook equilibrium between positive object and negative space.

Likewise, Cézanne upends our perception of the spatial position of mountain and sky. Actually just paint, they function as pieces of a jigsaw puzzle—neither piece in front of the other. By treating the elements of his abstract design this way, Cézanne causes the space between sky, mountain, quarry, and foreground trees to fluctuate. This into-the-picture space, which I call Atmospheric Space, appears shallow one moment, deep the next (see “Deep Space/Shallow Space,” by Thomas Schumacher, *Architectural Review*, January 1987, pp. 37–42). Our perception of deep space reinforces the illusion of perspective while our perception of shallow space reinforces the truth of the painting’s flat surface.

Cézanne-like negative space, as filtered principally through the works of Mondrian and Matisse, became a central concern of Richard Diebenkorn 70 years later in his painting *Seated Figure with Hat* (illustration 2). Diebenkorn didn’t regard the background as an afterthought. He made the background as figural as the seated “Figure” of the painting’s title. And in a crucial move more modern than Cézanne, Diebenkorn even shifted the woman to one side, decentering her and giving the background’s negative space center stage. The shared undulating contour of the background and the woman, running diagonally from her knee, along her lap, and up over her hat—an echo of the contour of the right side of Mont Sainte-Victoire—creates a beautiful, poignant event. In various ways, Diebenkorn clearly signals that within the painting’s square field of visual activity, the woman has no more artistic significance than the scumbled-yellow abstract space-forms that embrace her and give her shape.

Which raises a related issue: Does the yellow negative space comprise a wall against which the woman is sitting? Or is she sitting in the foreground of a sun-drenched landscape that extends to the horizon line at the top of the painting? In the first case, we see the space—the atmospheric space—between the woman and the yellow wall as compressed, closed, vertically bounded by the x/y plane. In a word: shallow. In the second, we regard the atmospheric space beyond the woman as receding along the ground plane to the horizon line. Space strikes us as extended, open, horizontally expansive along the z-axis. In a word: deep. This ambiguity between shallow and deep space underscores the tension, as in the Cézanne, between the truth of the two-dimensionality of the canvas—a painted flat surface—and the illusion of three-dimensional depth. And Diebenkorn amps up the 2D/3D tension with the emotional charge of California sunshine. The result: More than visibly interlocked, the woman and the landscape become also invisibly interlocked. Diebenkorn blends the cool contemplative peace of the woman’s inner world with the warm robust promise of her outer world. And this interdependence between the visible design elements and the emotional, psychological elements creates Significant Space that radiates both compositional value and symbolic meaning.



In the brilliant Ocean Park series that he began the next year, and continued to pursue into the 1980s, Diebenkorn removed the anthropomorphic figure. As in this representative painting, *Ocean Park No. 54* (illustration 3), he treated space and space-forms as the active essence of his art. He crafted an abstract, rectilinear architecture of ambiguity and equilibrium between complementary elements: positive and negative, solid and void, figure and field, orthogonal structure and diagonal inflection—between flat surface and infinite depth. Like many of his Bay Area Figurative paintings, such as *Seated Figure with Hat*, Diebenkorn's radical Ocean Park paintings distill the lessons of Cézanne's French mountains and skies and extend and transpose these lessons to the luminous Pacific beachfront of Southern California: the land out West that promises unlimited horizons.

Diebenkorn's Ocean Park paintings—which I call semiabstract Figure|Field paintings—represent walls and windows (i.e., vertical surfaces/facades—composed of transparent, translucent, and opaque materials), as well as landscapes (i.e., aerial maps/site plans). I see these walls and landscapes as light-reflective, electromagnetic aesthetic fields that are at the same time highly charged and neutral. And I think Diebenkorn's works, including his earlier, figural space-making pictures, resonate with instruction for advanced painters and architects today.





**“GREAT MUSICIANS ARE LIKE GREAT FIGHTERS.  
THEY HAVE A HIGHER SENSE OF THEORY GOING ON IN THEIR HEADS.”**

**—MILES DAVIS**



"INSPIRATION DOES EXIST, BUT IT MUST FIND US WORKING." | PICASSO





## PAINTING AND ARCHITECTURE

**PRACTICE | PART I****PREVIOUS EDITIONS**

**My paintings are the secret of my architecture.**

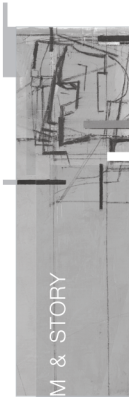
**SPACECRAFT.** I build on what I see in Picasso and Diebenkorn's paintings in my work. I build also on what I see in the work of other space-maker painters, sculptors, photographers, and architects.<sup>1</sup> Throughout this book—through page layouts, book covers, collages, drawings, graphic studies, paintings, and buildings—I show various ways that I try to *spacecraft* Significant Space—aka The Sixth Woman—and create a language of space-defining form and form-defining space.

<sup>1</sup>Forexample: Georges Braque (*Still life with a violin*, 1912), Pablo Picasso (*The Violin*, 1912), Milton Avery (*Nude In Black Robe*, 1950); Sam Francis (Untitled [Edge Painting], 1966); Henry Moore (*Seated Figure Against Curved Wall*, 1956–57); Arnold Newman ("Portrait of Edward Hopper," 1941); Rudolph Schindler (Kings Road House, 1922). See these examples in the online version of this essay: <https://archive.org/details/SignificantSpace>.

**SPACECRAFT.** Throughout my work, I build on my Picasso-Lessons concept of Significant Space. From my buildings and paintings to the graphic design of the pages and covers of my books, I try to spacecraft **Significant Space** and create a figural language of space-defining form and form-defining space—take for example, my painting *The Lawn* (below) and the cover of my book *Daedalus 9*. >



**THE LAWN, 1996. JEFFREY HILDNER** Oil, gouache, and pencil on canvas. 11 x 14 in.



THE SILVER KNIGHT OF FORM & STORY

7



26 PICASSO LESSONS  
KHQ

THE ARCHITECT PAINTER

# DAEDALLUS 9

J E F 7 R E Y H I L D N E R

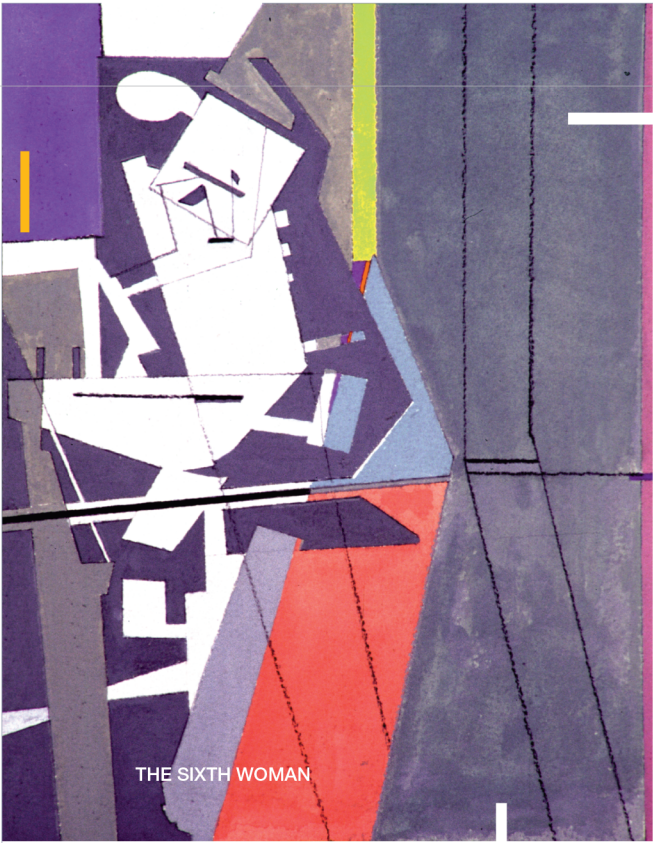
THE ARCHITECT PAINTER

[ improv 1.0 ]

THE SIXTH WOMAN

2013 EDITION

THE SIXTH WOMAN



"CUBIST CITY," 1991. JEF7REY HILDNER  
Watercolor and pencil on paper, 10 x 14 in.  
THE FIGURAL VOID . . . SIGNIFICANT SPACE





CRETE, 1998 | OIL ON CANVAS + PENCIL (GRAPHITE), 36 × 60 IN.

I

HILDNER



JEFFREY HILDNER | ARCHITECT  
THE SIXTH WOMAN

(D)ANTE|TELESCOPE HOUSE

SIGNIFICANT SPACE : EMPTY SPACE | FULL SPACE . . .



"PRECISELY BECAUSE IT IS THE FAMILIAR WAY, IT IS NOT THE ARTISTIC WAY."

— VICTOR SHKLOVSKY | "ART AS DEVICE" 1917



CRETE ii, 2010 | OIL ON CANVAS + PENCIL (GREASE, CHARCOAL, GRAPHITE), 48 × 72 IN.

THE AESTHETIC RECTANGLE | THE SYMBOLIC RECTANGLE



[thearchitectpainter.com](http://thearchitectpainter.com)

I HILDNER



**(D)ANTE|TELESCOPE HOUSE**

/ 1991–1996. PHOTOGRAPH © YUKIO FUTAGAWA | GA PHOTOGRAPHERS. GA HOUSES 51, 1997

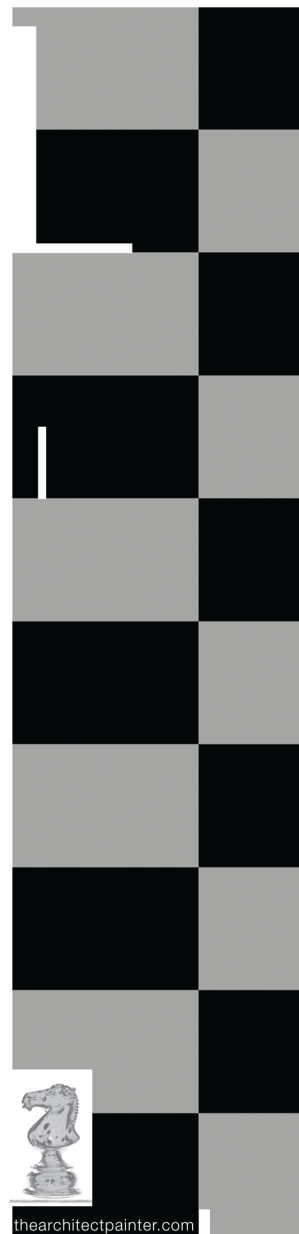
*A shard of ancient suns — the steel-beam Telescope of the Dante|Telescope Monolith sights the North Star . . .*

AKA THE ZLOWE HOUSE

# ARCHITECT, PAINTER, AND WRITER JEF7REY HILDNER

launched The Architect Painter Press in 2005 under the banner, "Live Brave."

The Architect Painter Press presents Hildner's buildings, paintings, and insights—work that reflects his focus on the visible and invisible architecture of art and life. The Architect Painter Press also seeks to present the work of other artists. Current titles range from Hildner's books *Visual Effects*, *Daedalus 9*, *Henry Trucks* — *Painter*, *Picasso Lessons*, and *Garches 1234* to his books *Metaphysical Warrior* and *Live Brave*. His work also appears in a wide array of other venues—for example, *Architectural Record*, *Journal of Architectural Education*, *ANY*, *Oz*, *The Christian Science Monitor*, *IMDb*, and *Global Architecture Houses*. The book *Architectural Formalism*, by Hakan Anay, features Hildner's essay "Formalism: Move | Meaning" alongside essays by theorists Rosalind Krauss, Peggy Deamer, Robert Slutzky, and Colin Rowe. Hildner received an Association of Collegiate Schools of Architecture award for excellence in teaching. His project *Dante | Telescope House* won the New Jersey Chapter of The American Institute of Architects "Blue Ribbon Award for Excellence in Design." He paints under the name Henry Trucks. He writes under the names Madison Gray, Eliot Plum, and Michelangelo A. Roland Slate. Hildner's one-word life theme—architecture—shapes his quest, his outlook, and his output, including his work as screenwriter and story architect. He earned his undergraduate and graduate degrees from Princeton University.



[thearchitectpainter.com](http://thearchitectpainter.com)

"The problem is to evoke the simultaneous presence of painting and architecture." —Theo van Doesburg | 1917

KnightHeadQuarters

ALSO BY JEF7REY HILDNER

VISUAL EF9ECTS

ARCHITECTURE AND THE CHESS GAME  
OF FORM & STORY

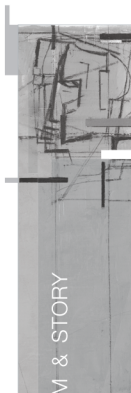
ARCHITECTURE IS A CHESS GAME OF FORM & STORY WAGED ON THE BATTLEFIELD  
OF A BUILDING AND ITS SITE

The White Army of FORM cries,  
“ARCHITECTURE IS THE STAGE SET FOR THE DRAMA OF LIFE.”

The Black Army of STORY cries,  
“ARCHITECTURE IS A STORY TOLD THROUGH A BUILDING.”

IN VISUAL EF9ECTS

I BUILD ON SIGNATURE THEMES AND  
CONCEPTS I LAY OUT IN *DAEDALUS 9*.  
BASED ON MY TALK IN 2016 FOR THE  
SYMPOSIUM ON FORMALISM AT THE  
SYRACUSE UNIVERSITY SCHOOL OF  
ARCHITECTURE PROGRAM IN FLORENCE,  
*VISUAL EF9ECTS* REFLECTS MY QUEST  
TO DESIGN BUILDINGS THAT PRESENT A  
CREATIVE DEMONSTRATION OF THE CHESS  
GAME OF ART, WHERE THE WHITE ARMY OF  
FORM (AESTHETICS) AND THE BLACK ARMY  
OF STORY (SYMBOLICS) FIGHT TO CREATE A  
SIGNIFICANT ARCHITECTURE.



THE SILVER KNIGHT OF FORM & STORY

MY AVATAR

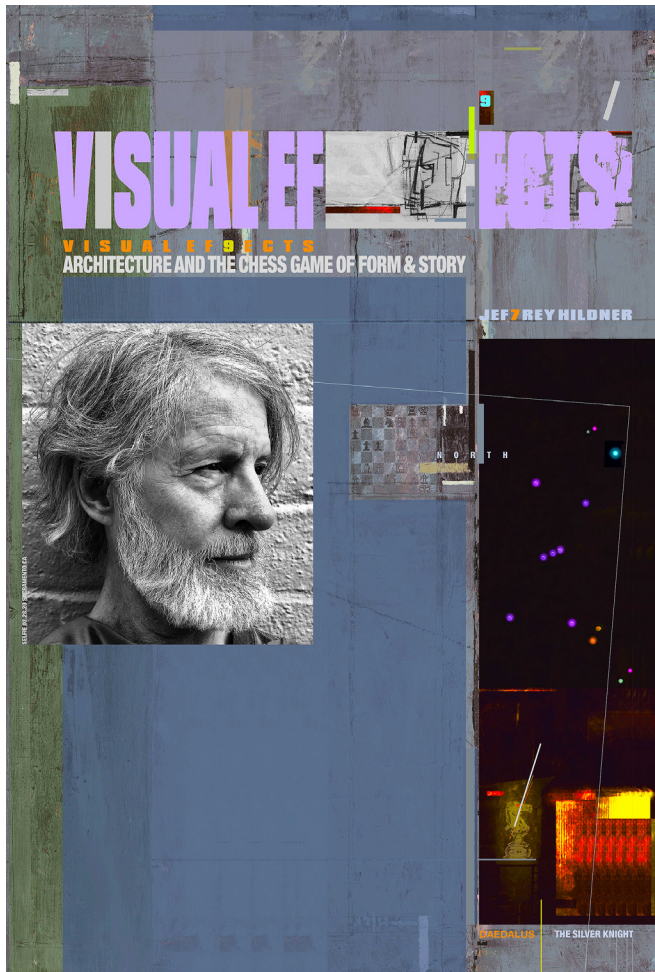
7



34 PICASSO LESSONS

THE ARCHITECT PAINTER





The armies of Form & Story fight the War of Art.  
They fight for our mind and soul and heart.

See [archive.org/details/VisualEf9ects](http://archive.org/details/VisualEf9ects) |

KHQ<sup>7</sup> |





PAINTING AND ARCHITECTURE

## **PRACTICE | PART II**

**SIXTH EDITION**

**Form & Story fight the War of Art.  
They fight for our mind and soul and heart.**

LIKE PICASSO,  
I WORK ON THE ARCHITECTURE OF THE RECTANGLE:

THE AESTHETIC & SYMBOLIC RECTANGLE—  
THE BATTLEGROUND FOR THE EPIC CHESS GAME OF ART:

THE COLLABORATIVE CONFLICT ENGAGING  
POSITIVE AND NEGATIVE  
FORM  
AND  
STORY



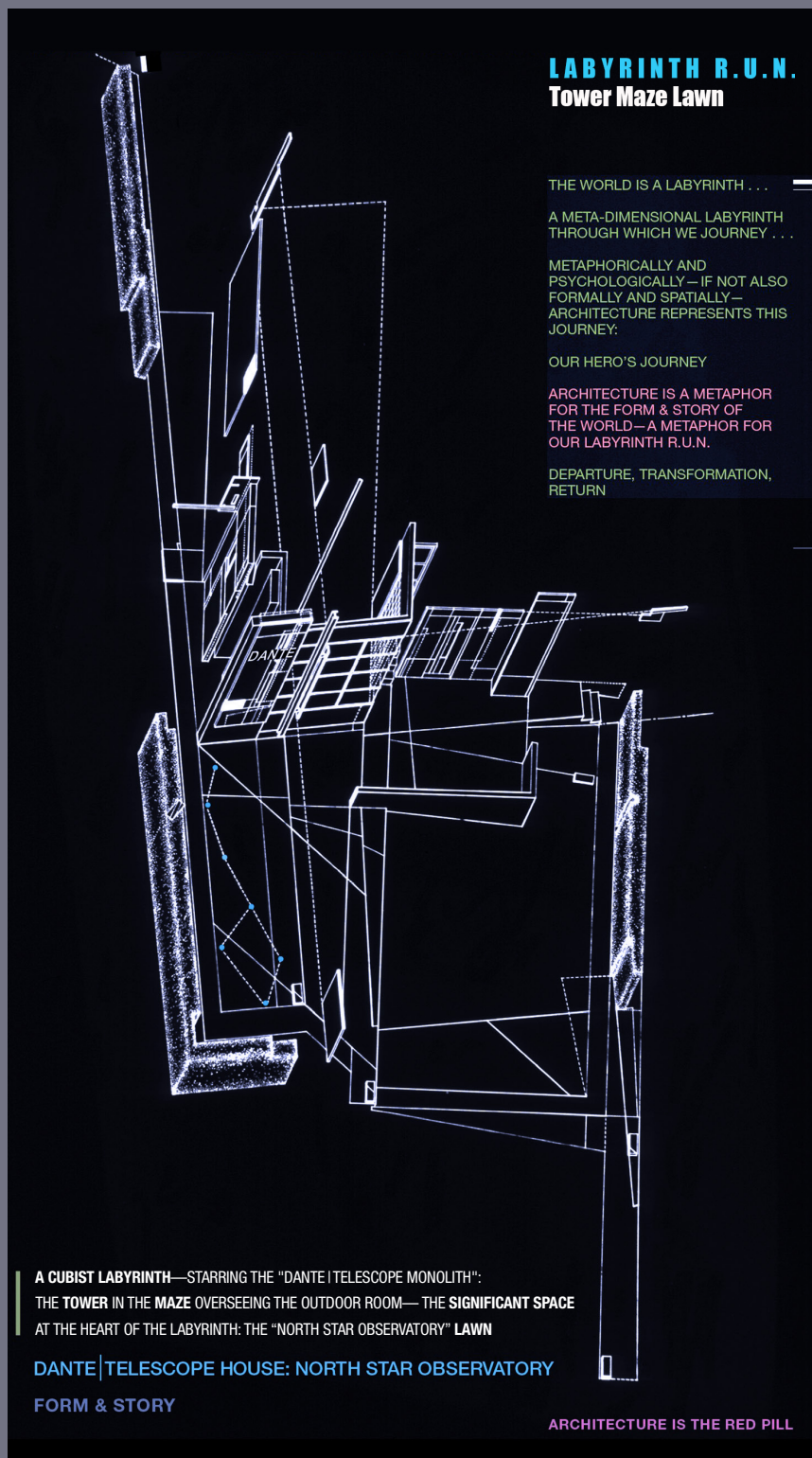


DANTE | TELESCOPE, 1991-1986. JEF7REY HILDNER | ARCHITECT. PHOTOGRAPH © YUKIO FUTAGAWA | GA PHOTOGRAPHERS. GLOBAL ARCHITECTURE HOUSES. 51, 1987 — VARIATION: JEF7REY HILDNER









SPACE-DEFINING ELEMENTS SHAPE "THE SIXTH WOMAN"—A CUBIST LABYRINTH

THE SIXTH WOMAN









SYMBOLIC IMAGE SYSTEM

**JIGSAW DESIGN**  
NEGATIVE SPACE MAKING

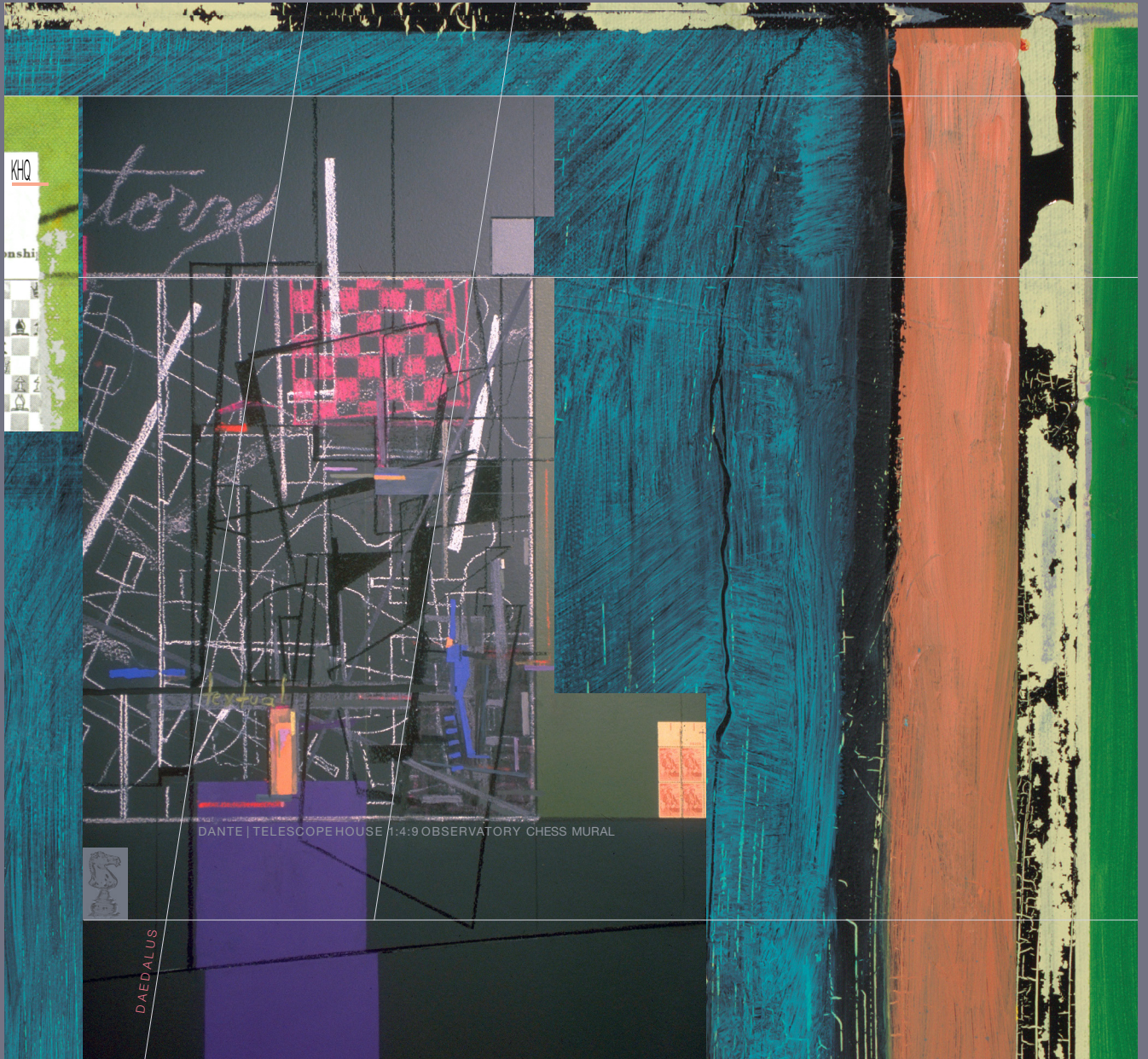
**THE SIXTH WOMAN**



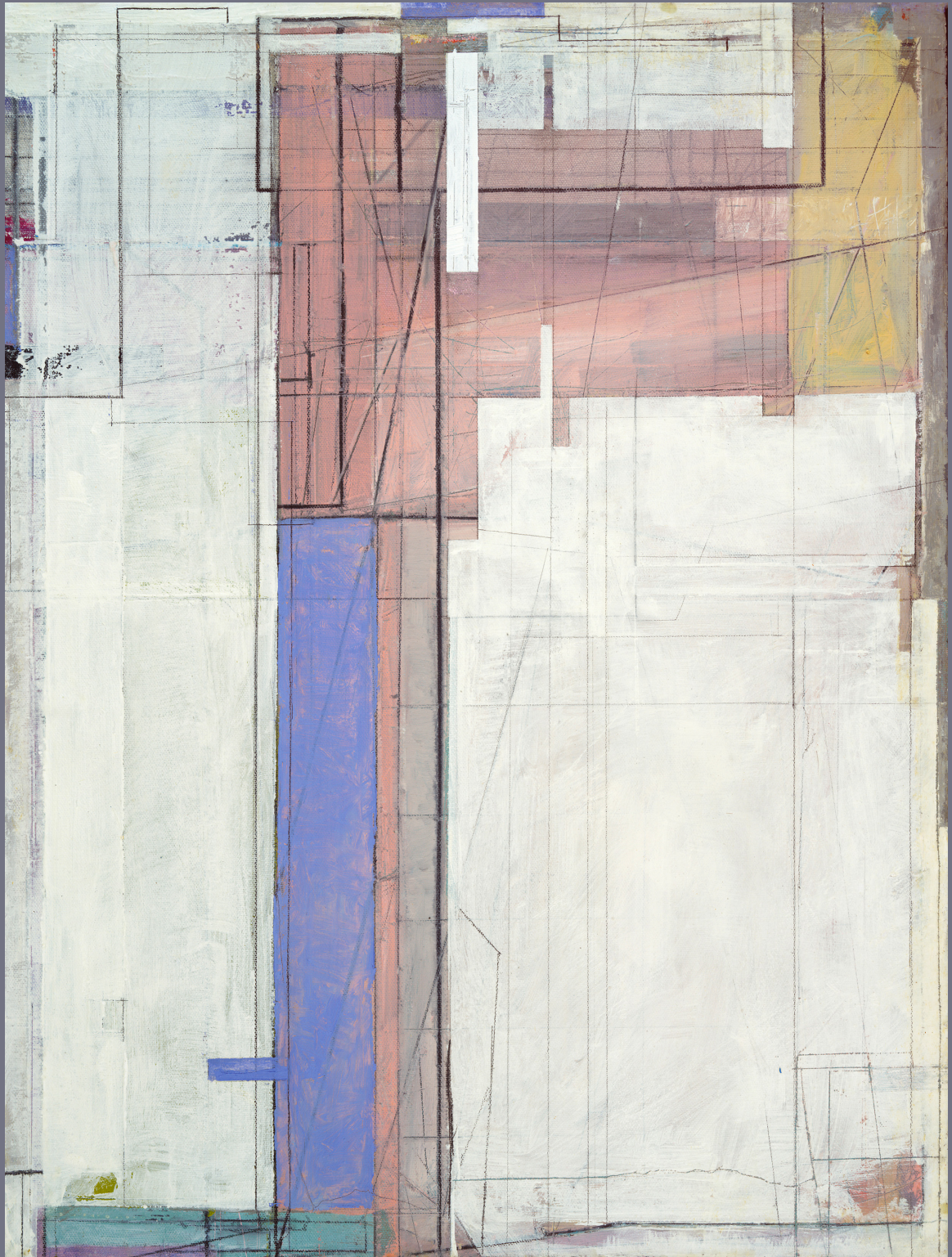
DUET, 1994–1997. ROSA & HILDNER RICHARD ROSA, 1994. HOUSE PAINT ON CANVAS + PENCIL, CHALK, PASTEL, VARNISH THEN HILDNER OVERLAY, 1997. OIL AND COLLAGE + PENCIL, PAPER, NAILS, SHEET LEAD, 54 x 54 IN.







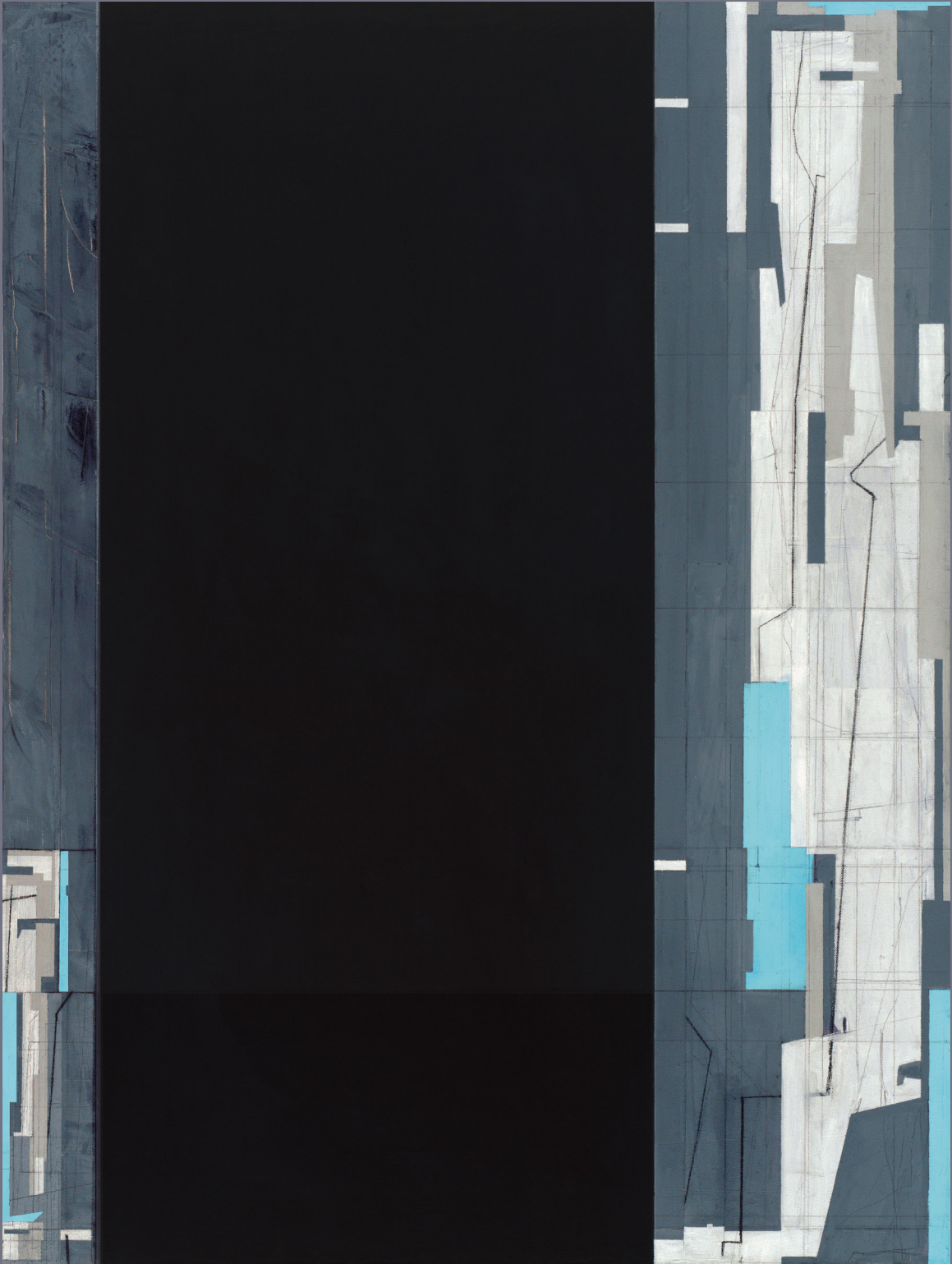




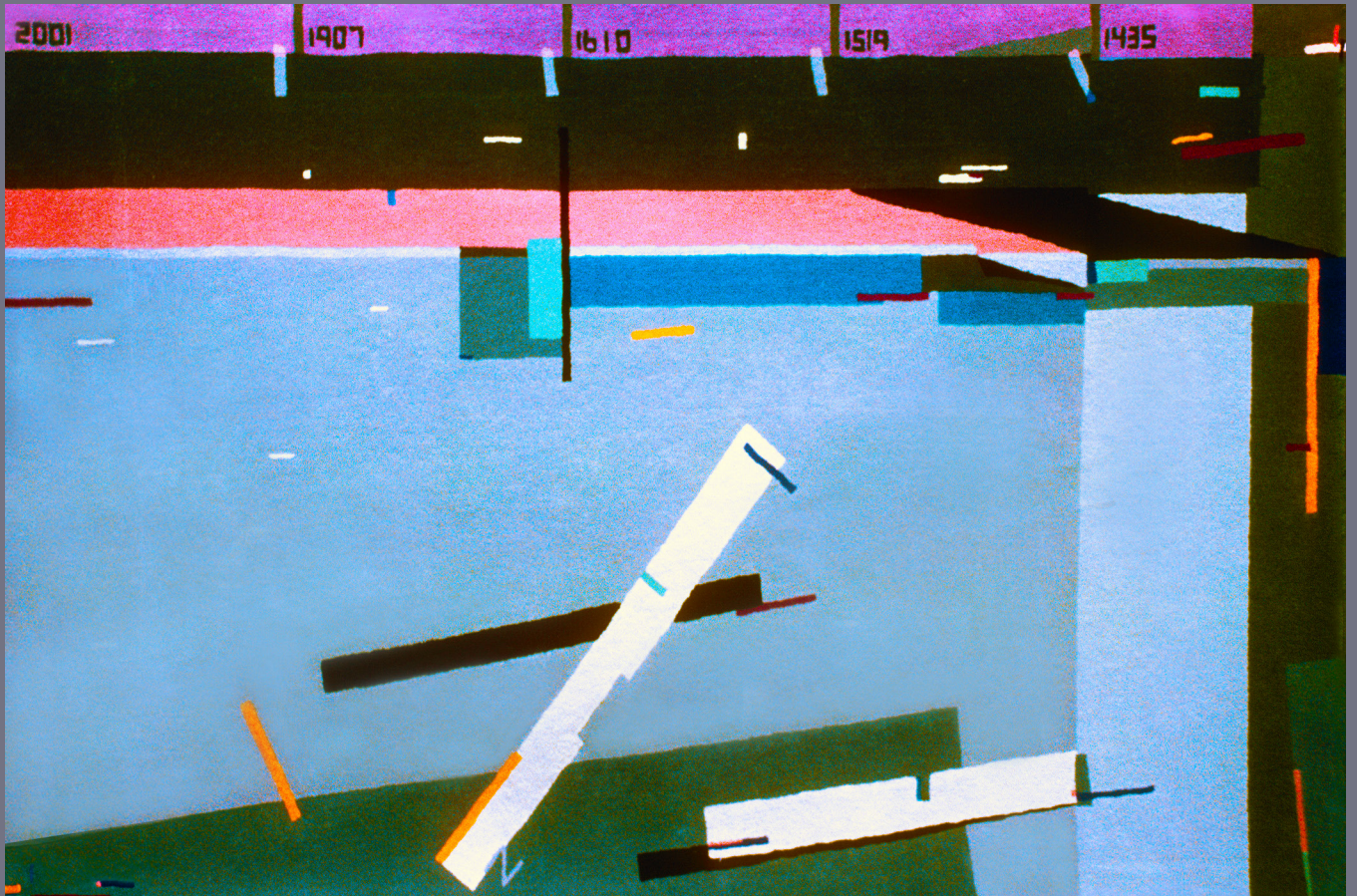




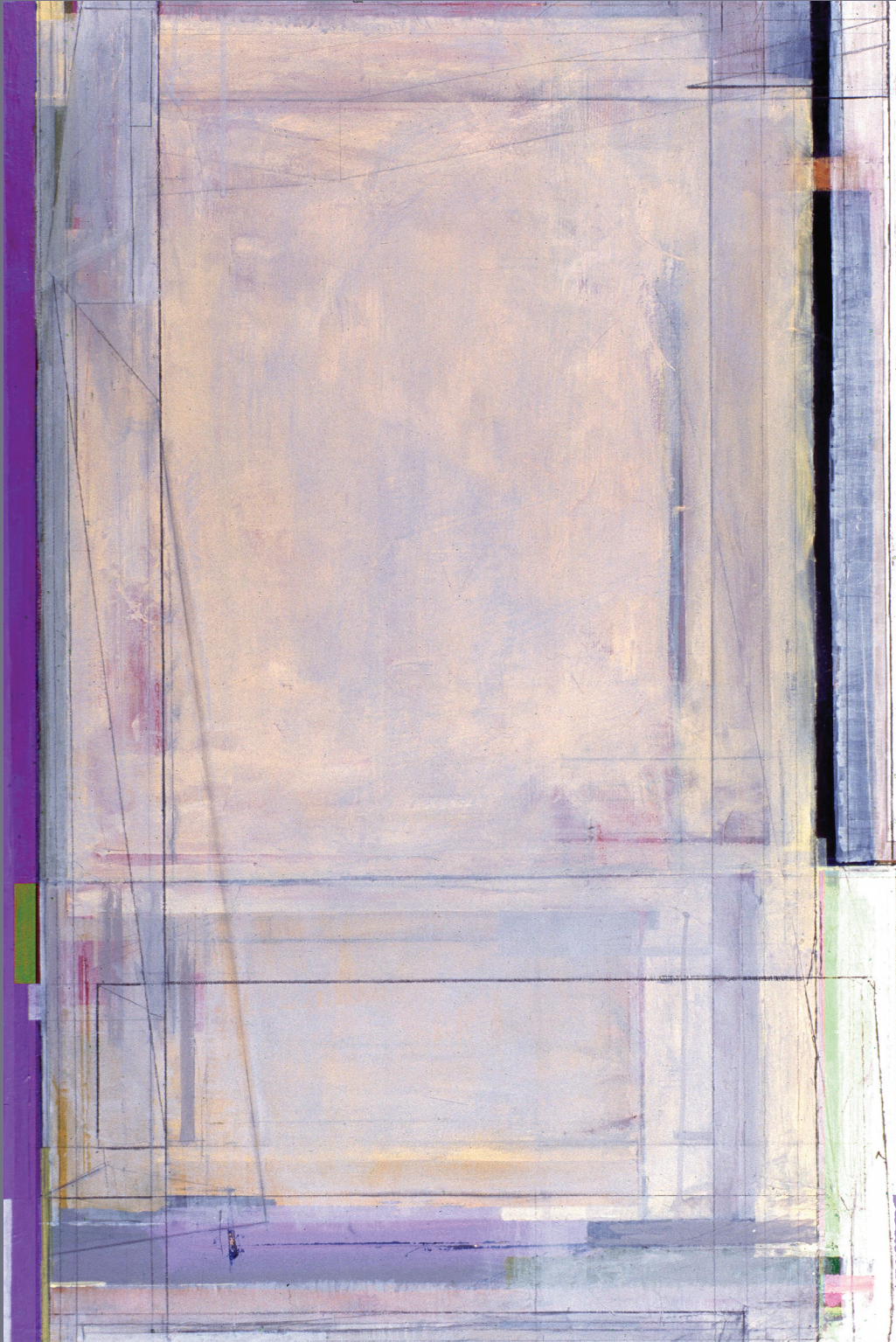






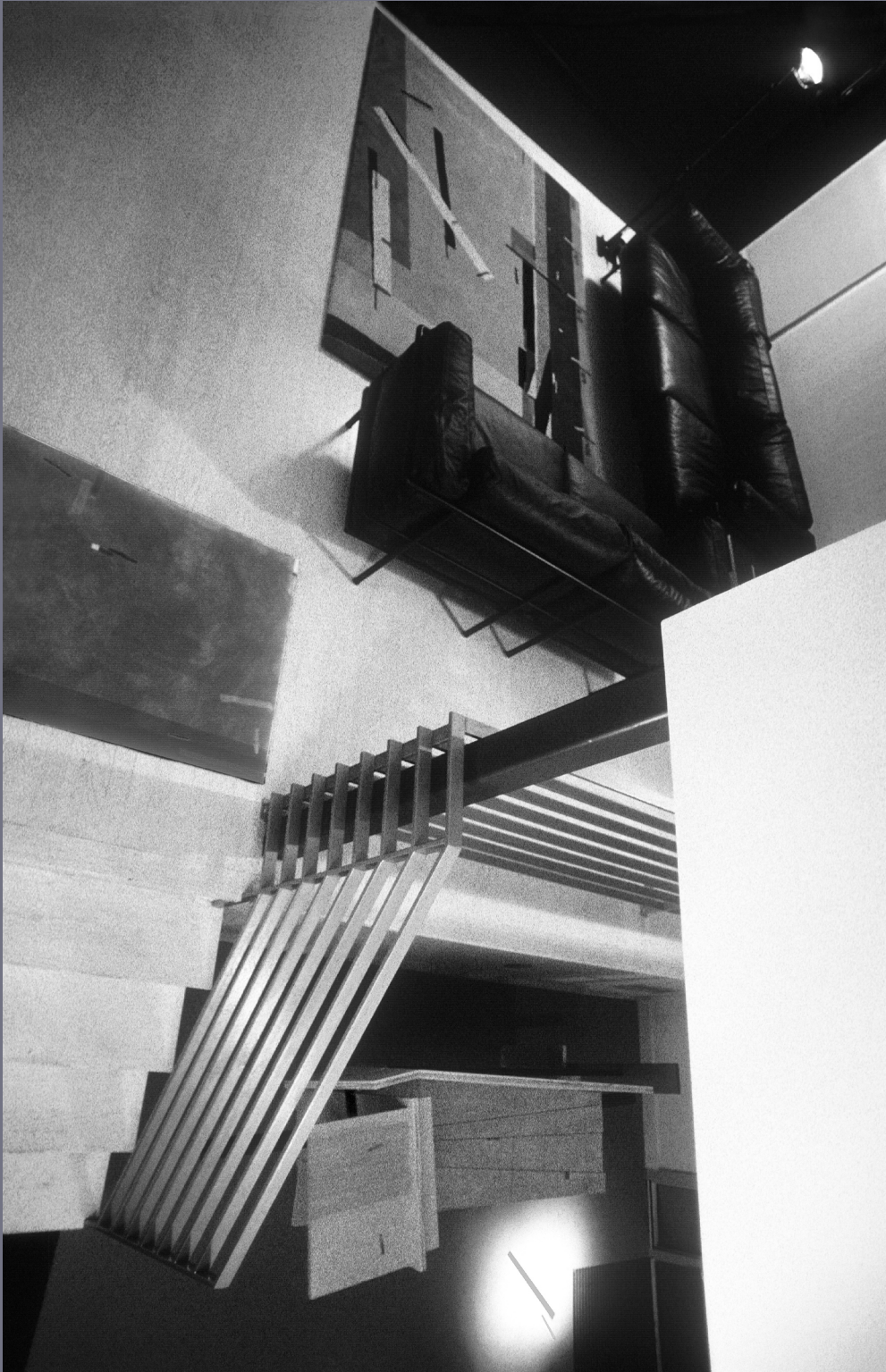




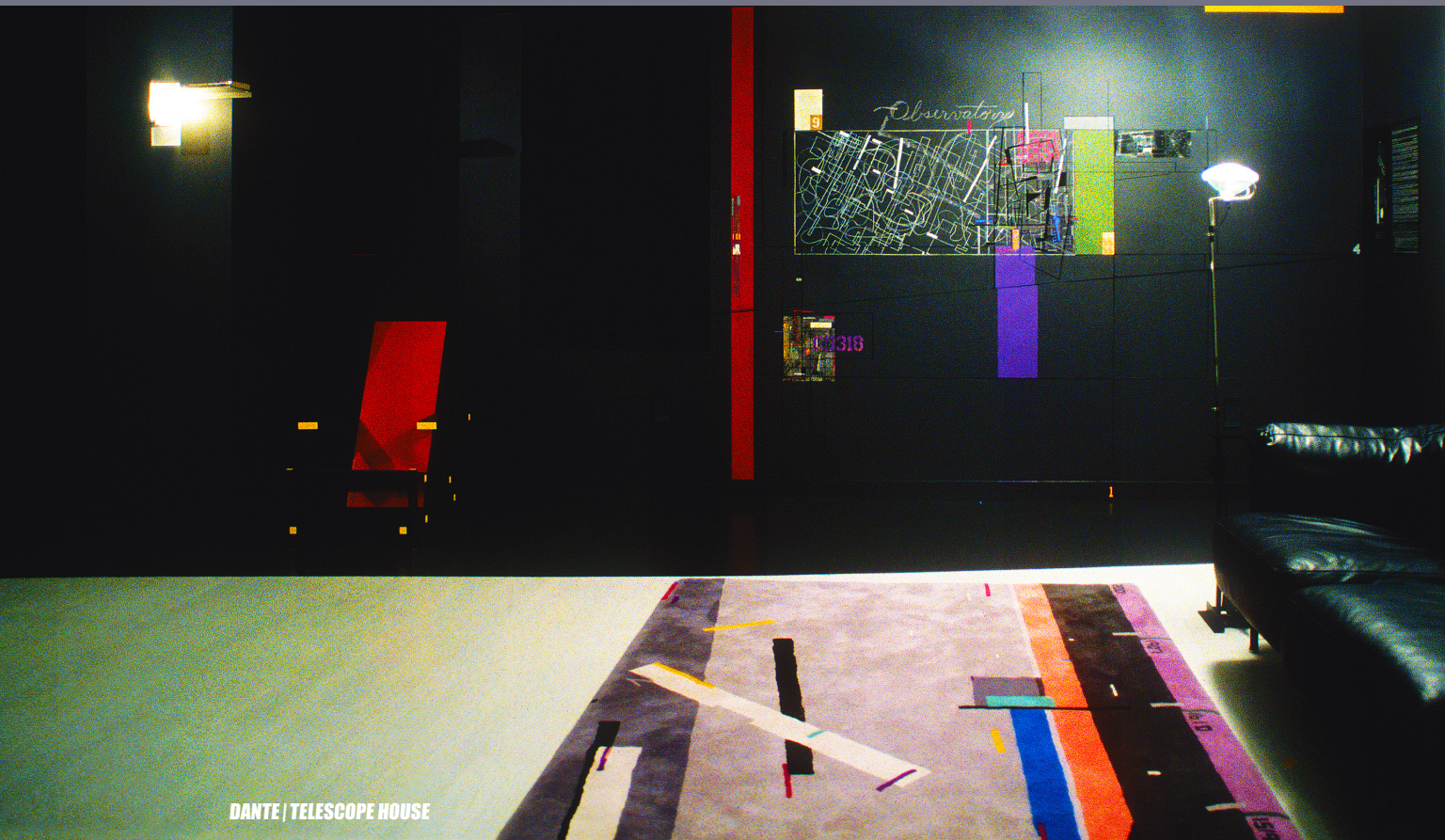


















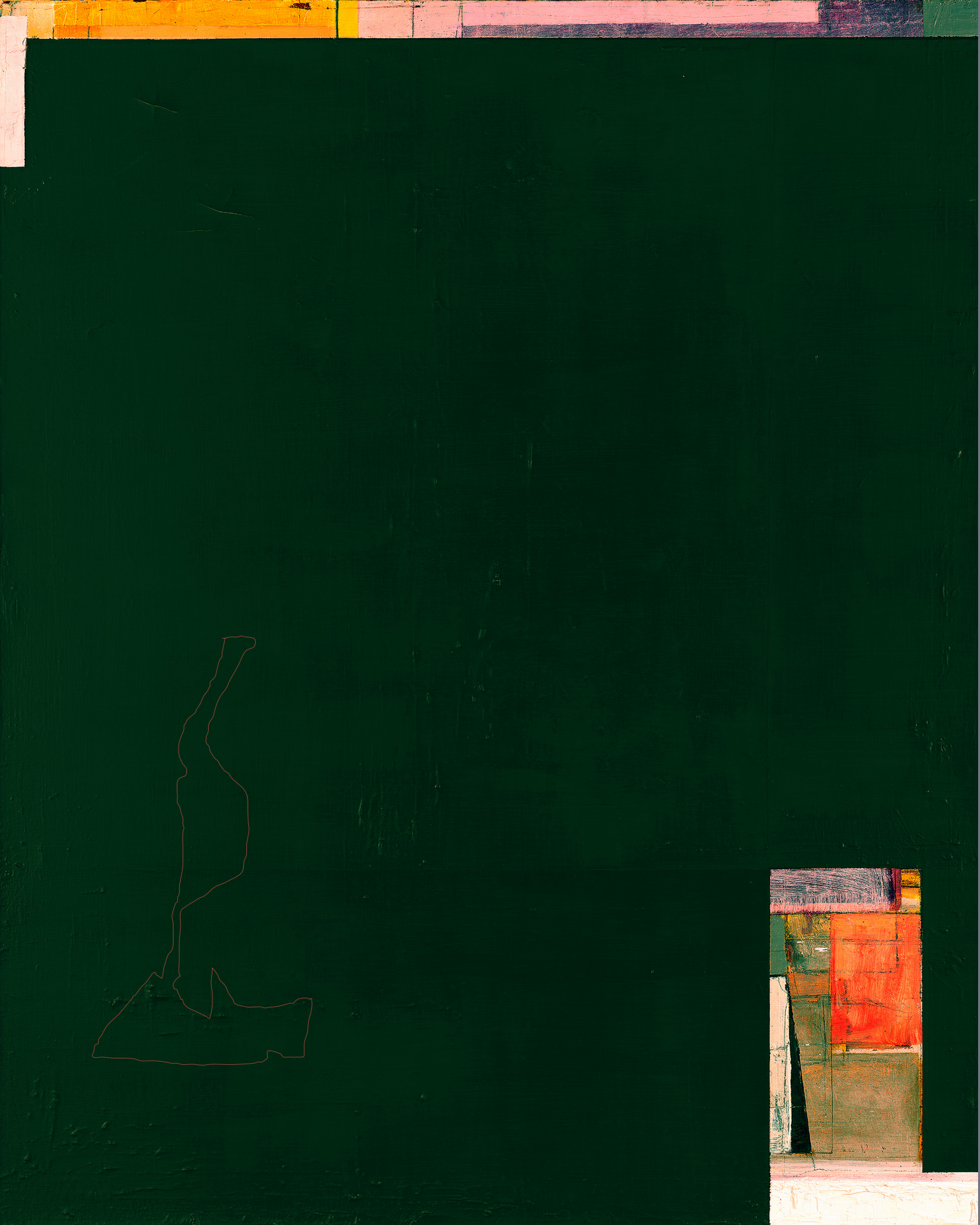














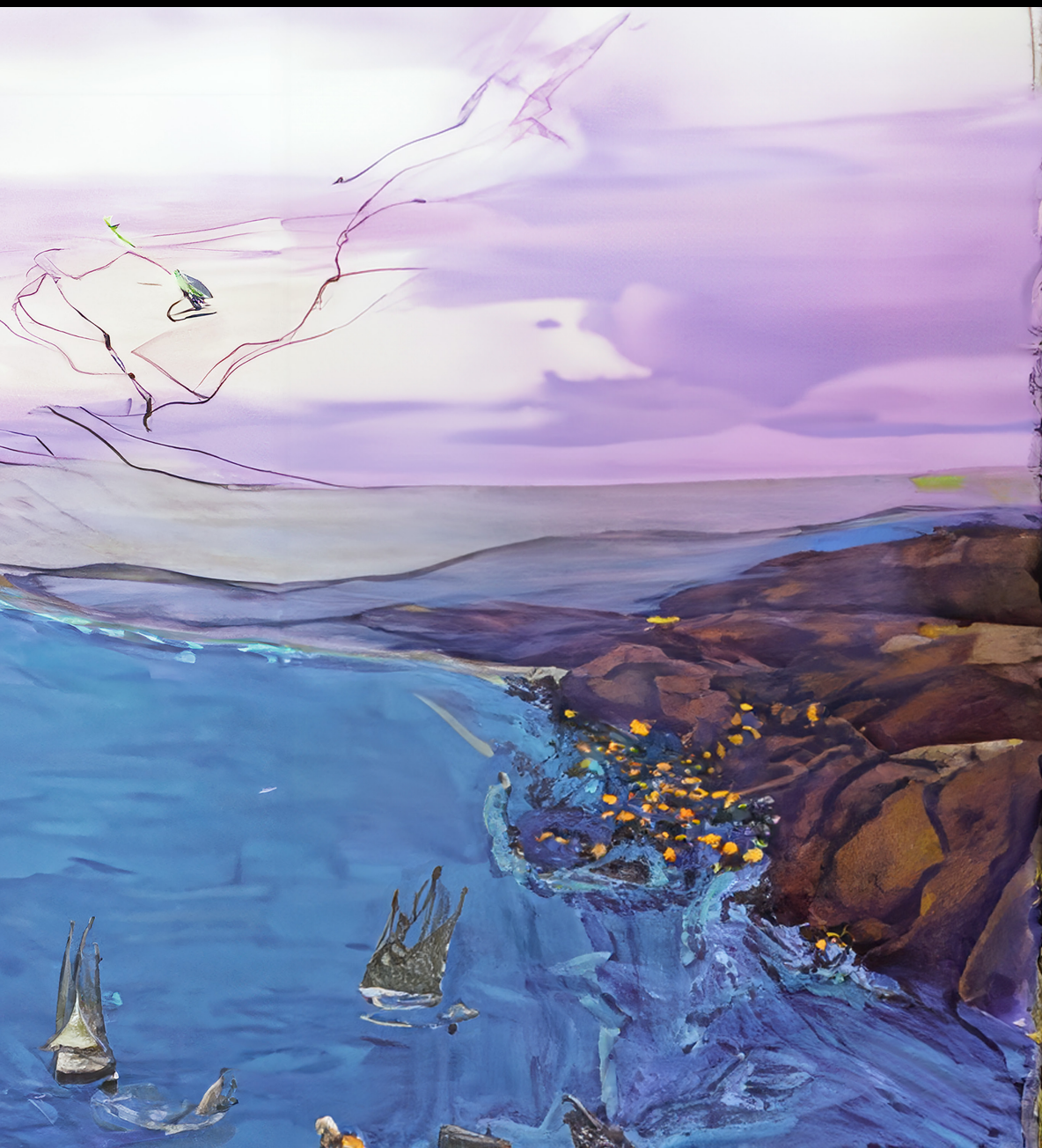


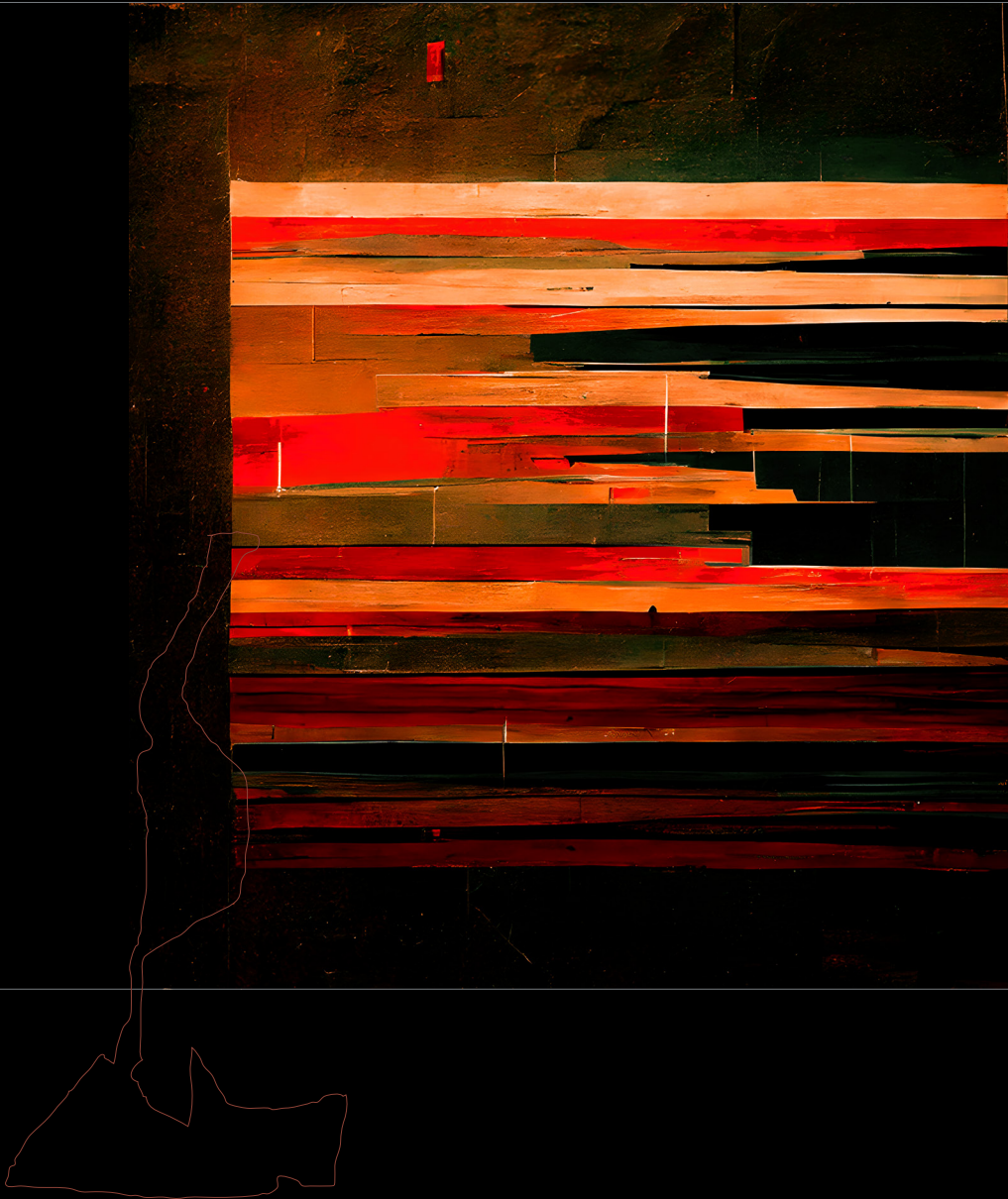
ARCHITECTURE IS THE WORLD CONJURED FROM THE QUARRY OF MYTH









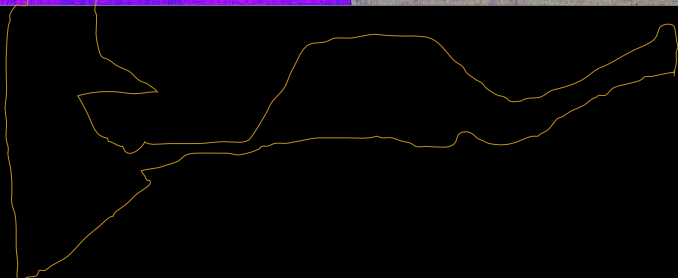






THE ARTIST DEMILITARIZES THE WORLD — MAKES THE UNUSUAL — AND MAKES US UP

















## **AFTERWORD: THE SIXTH WOMAN**

What do you see?

Five women, fractured and reassembled in the seismic language of 1907. A painting that did not merely depict a scene but detonated one, splintering form, collapsing space, and rewriting the terms by which we perceive the visible world.

But look again.

Between the five women, there lurks another presence. More evoked than painted, yet unmistakably there.

The Sixth Woman.

The Phantom. The Intruder. The Misfit.

The Stranger.

She does not occupy the canvas the way the other women do. Not contained by flesh, she lives as a figure of space—of interval, of rupture, of passage. Carved by the tensions between bodies, she is the architecture that both separates and binds them. She is not an object in the painting.

She is the condition of its existence.

The off-center central anomaly: the stealth star of the masquerade in the claustrophobic room—at the same time behind the curtain, the parting of the curtain, and the curtain itself.

In this book, I follow her.

Or more precisely: I allow her to lead.

The hidden axis of the work, she moves within it and through it—the agent of dynamic equilibrium, oscillating between presence and absence, figure and ground, solid and void. A cryptic force choreographing attention, she beckons, daring us to imagine the eccentric world that lies beyond her door: outside the walls of the primitive cave.

Seeing her shifts everything.

The painting reorganizes our gaze. What Picasso revealed yields to what he concealed. What he foregrounded defers to what he backgrounded. The five women remain—but no longer alone. They now participate in a larger spatial drama, one in which the previously unseen exerts equal—if not greater—authority than the seen.

Like a magician, Picasso misdirects us, challenging us to reconfigure the architecture of seeing.





**Sculptural Figure | Figural Space.** As an architect-painter, I am drawn, in everything I see, to the interplay of sensory optics and conceptual structure, the alchemy of representation and abstraction, the ebb and flow of tension between edges and centers, solids and voids, and the visible and invisible. To an architecture balanced between symmetry and asymmetry—occupying space and defining space.

Here, in *Les Demoiselles d'Avignon*, these modes converge.

When The Sixth Woman steps out of the shadows of obscurity and asserts herself within our theater of perception, she becomes the painting's muse, casting a spell over the scene and her audience. Conjuring an enriched *Demoiselles* duet—the duet as old as time, intrinsic to every work of art: the duet of Form and Story.

And once seen, she cannot be unseen.

She begins to move.

Not only across this canvas, but across others—through architecture, through built and imagined worlds alike. She becomes a principle, a way of seeing, a way of making, a way of understanding how Form and Story—both positive and negative form—create meaning.

This book is a threshold.

A moment when vision itself is reconfigured—when the world is *defamiliarized*, made strange, and in that strangeness, made newly visible.

The Sixth Woman stands precisely there.

Follow her, and what you see will change.

I see her dance. Dance on the canvas of the Aesthetic & Symbolic Rectangle—to the choreography of Form & Story. Appearing and reappearing, an apparition and a system.

Concealed or revealed.

The Shape-Shifting Sixth Woman—indelibly present, Positive or Negative: Significant Form | Significant Space, Object | Background, Sculptural Figure | Figural Void . . .

She dances through this book.  
She dances through my work.  
She dances through my soul.



VISION QUEST



BOOKS

## **PICASSO LESSONS: The Sixth Woman of *Les Femmes d'Alger* —Special Sixth Edition**

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Unless noted otherwise, the author created all illustrations, photographs, and artwork.

The text and basic layout of the original essay—  
as printed in the 16-page saddle-stitched 2007 First Edition—remain intact.

Pablo Picasso, *Les Femmes d'Alger*. Paris, June–July 1907. Oil on canvas. 8'×7'-8" (243.9×233.7 cm).

Acquired by MoMA through the Lillie P. Bliss Bequest.

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BOOK WRITTEN, DESIGNED, AND CRAFTED BY

J E F 7 R E Y H I L D N E R

THE SILVER KNIGHT OF FORM & STORY

MY AVATAR

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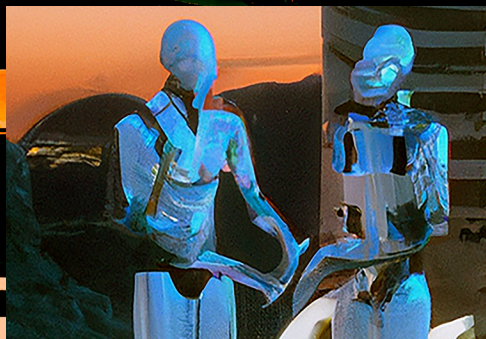


PICASSO LESSONS

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NOTE: *Duet*, the painting on page 62 was created as a sequential collaboration with Richard Rosa: 1994–1997.  
For specifications of all paintings featured, see *Henry Trucks — Painter: ancient myths meet modern landscapes*.  
Archived on the Internet Archive as part of the canonical record: [archive.org/details/HenryTrucksPainter](https://archive.org/details/HenryTrucksPainter)

FOR NEO—



STORY SPINS YARNS LIKE DAEDALUS OF OLD,  
ANSWERING CALLS FOR HELP FORETOLD—  
AS OUR LIVES THROUGH THE LABYRINTH UNFOLD

THE SIXTH WOMAN













**JEF7REY HILDNER** is an architect, painter, and writer whose work reimagines the myth of Daedalus through speculative fiction and the art of Form and Story.

He currently lives in Los Angeles, California, and Rivera, Uruguay.

**2007** marked the 100th anniversary of Pablo Picasso's  
painting **LES DEMOISELLES D'AVIGNON**.

The Demoiselles triggered the invention of Cubism

— and ignited an artistic revolution.

Form broke free.

Abstraction erupted.

In this short essay, *The Architect Painter*

**JEFFREY HILDNER** revisits Picasso's landmark canvas,

x-rays its organizing principles,

and discovers new

... **PICASSO LESSONS**

**FRONT COVER:** Pablo Picasso (Spanish, 1881–1973), *Les Femmes d'Alger (O. J. 1907)*, 1907, oil on canvas, 8' x 7' 8" (243.9 x 233.7 cm). Acquired through the Lillie P. Bliss Bequest. © 2007 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photocredit: Digital Image (c) The Museum of Modern Art / Licensed by SCALA / Art Resource, NY

ORIGINALLY PUBLISHED IN 2007 AND DEVELOPED ACROSS FIVE EDITIONS, *PICASSO LESSONS* NOW APPEARS IN THIS EXPANDED SPECIAL SIXTH EDITION—WHICH INCLUDES HILDNER'S 2000 ESSAY "SIGNIFICANT SPACE"—COMPLETING THE CONCEPTUAL ARC OF THE WORK'S SUBTITLE: *THE SIXTH WOMAN* . . .

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